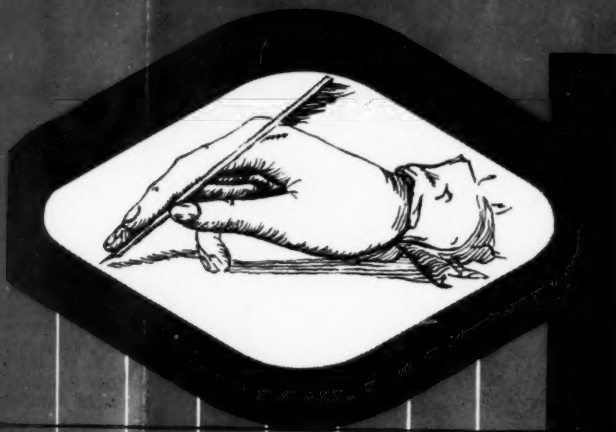


SOCIAL SCIENCES

MAY 2 1958

POOL



VOLUME 11

APRIL 1958

NUMBER 4

art education

JOURNAL OF NATIONAL ART EDUCATION ASSOCIATION

THE OFFICERS

PRESIDENT
DR. REID HASTIE

VICE PRESIDENT
MR. CHARLES M. ROBERTSON

SECRETARY-TREASURER
DR. JOHN LEMBACH

THE COUNCIL

Past President
MR. IVAN E. JOHNSON

Chairman, Policy Committee
DR. I. L. deFRANCESCO

Regional Presidents
DR. JACK ARENDS
DR. MAYO BRYCE
DR. ANN M. LALLY
MISS KATHERINE REED

Regional Past Presidents
MISS MARTHA ALLEN
MISS RUTH ELISE HALVORSEN
MISS EDITH M. HENRY
MR. CHARLES M. ROBERTSON

The "Ship"

MR. WILLIAM H. MILLIKEN, JR.

Regional Representatives

DR. FRED P. GILES
MR. STUART R. PURSER
DR. HAROLD R. RICE
MISS PAULINE JOHNSON

Representatives at Large

MISS ANNA BALLARIAN
DR. F. LOUIS HOOVER
DR. JOHN W. OLSEN
DR. JULIA SCHWARTZ

art
THE JOURNAL OF THE NATIONAL
education

April, 1958

Vol. 12—No. 4

ART EDUCATION ASSOCIATION

A Department of the National Education Association

EDITOR, WILLIAM MAHONEY

BUSINESS MANAGER, HORACE F. HEILMAN

REGIONAL NEWS EDITOR, PAULINE JOHNSON

BOOK REVIEW EDITOR, LORRAINE JENSEN

COVER, FRANK R. LOUIS, U. OF ILL.

EDITORIAL OFFICE: BOX 438, TEACHERS COLLEGE, COLUMBIA UNIVERSITY, N. Y.

BUSINESS OFFICE: STATE TEACHERS COLLEGE, KUTZTOWN, PENNSYLVANIA

Published nine times a year: October, November, December, January, February, March, April, May and June by THE NATIONAL ART EDUCATION ASSOCIATION. Subscription to non-members \$3.00 a year. Entered as Second Class Matter, February 14, 1948, at the Post Office, Kutztown, Pennsylvania, under Act of March 3, 1879.

Membership in the N.A.E.A. is obtained through joining the Regional Organization. Information concerning membership may be secured from the Secretary-Treasurer.

OPINIONS EXPRESSED IN SIGNED ARTICLES ARE THOSE OF THE WRITERS AND NOT NECESSARILY THOSE OF THE N.A.E.A.



DR. RALPH BEELKE NEWLY APPOINTED EXECUTIVE SECRETARY FOR THE N. A. E. A.

AFTER A YEAR OF PLANNING AND A STUDY OF THE CREDENTIALS OF MANY CANDIDATES, THE COUNCIL OF THE N.A.E.A., IN SESSION AT LOUISVILLE, KENTUCKY, MARCH 29-30, NAMED DR. RALPH BEELKE TO THE NEWLY CREATED POST OF EXECUTIVE SECRETARY FOR THE ASSOCIATION.

DR. BEELKE AT PRESENT SERVES AS SPECIALIST IN THE ARTS FOR THE UNITED STATES GOVERNMENT, DEPARTMENT OF HEALTH, EDUCATION AND WELFARE.

THE COUNCIL FEELS THAT THE ASSOCIATION IS VERY FORTUNATE IN SECURING THE SERVICES OF A MAN OF DR. BEELKE'S CAPABILITIES. WE LOOK FORWARD TO AN EVER-INCREASED SERVICE TO OUR MEMBERSHIP AND TO THE FIELD OF ART EDUCATION.





The symbol reproduced here has been designed to identify those firms who have taken out **SUPPORTING MEMBERSHIPS** in the **N.A.E.A.** It will appear on display units, stationery and identification cards of representatives of the firms holding such membership.

In order to become **SUPPORTING MEMBERS**, the firms listed below have each contributed \$250.00 to be used by the Association toward the employment of an Executive Secretary. They have agreed to continue this support for a three-year period.

In return for this gesture of good will and assistance to the Association and to better art education there are no direct benefits. We do hope that all members of the Association will give the products of these cooperating firms full consideration when selecting materials and equipment for use in their schools.

The Committee wishes to express its appreciation to the **SUPPORTING MEMBERS** who have contributed \$3500.00 to date to the Executive Secretary fund. The list of **SUPPORTING MEMBERS** appears below.

AMERICAN ART CLAY CO.
 AMERICAN CRAYON COMPANY
 BINNEY & SMITH CO., INC.
 BRODHEAD-GARRET CO.
 CRAFTINT MANUFACTURING CO.
 E. H. SHELDON EQUIPMENT CO.
 HAMILTON MANUFACTURING CO.
 J. E. HAMMETT CO.
 HIGGINS INK CO.
 MILTON BRADLEY COMPANY
 NU MEDIA COMPANY
 SANFORD INK COMPANY
 SCHOOL ARTS MAGAZINE
 TECHNICAL FURNITURE INC.

A UNIFIED ARTS PROGRAM FOR JUNIOR HIGH SCHOOLS

by JAMES A. LEWIS
and HERSCHEL K. BENNETT

The following article first appeared in the 1954-55 AMERICAN SCHOOL AND UNIVERSITY JOURNAL. The major part of this article is reprinted here to describe the beginning of the UNIFIED ARTS PROGRAM in the Dearborn schools. From this point Mr. Bennett's writing will trace the development of this program in the article entitled EVOLUTION OF A UNIFIED ARTS PROGRAM THROUGH A FIVE-YEAR PERIOD. We wish to thank Mr. Walter Cocking, editor of AMERICAN SCHOOL AND UNIVERSITY for his permission to reprint the following material.

EDITOR

Plans for the new Clara Bryant Junior High School were initiated in the school year 1950-51. This was the first of three new junior highs to be planned. Thoroughly believing that the teachers who would work in the building should have a voice in planning, the administration early set up a teacher-planning committee to work with the architect. In this manner, the principle that the building should be designed to fit the educational plan developed by the staff which would use it was maintained exactly as in planning for elementary buildings.

Many weeks were devoted to the development of the educational plan before the actual drawings of the architect were started. During this time the architect sat in on many of the meetings in an effort to catch the vision of the committee as it evolved, as well as to catch the spirit for a dynamic kind of instructional program which the vision inspired.

Committee Organization

The committee membership was not confined to junior high school teachers. In addition to representatives from all instructional areas and services in the junior high schools there were elementary teachers, two senior high teachers, special teachers representing all special areas, two junior high principals, the assistant superintendent, the assistant to the superintendent in charge of planning, and the superintendent of schools. With such a complete cross section of the system represented, the horizons of the committee were greatly broadened and many new concepts and ideas were thoroughly explored and discussed.

It is interesting to note, also, that junior high teachers from all instructional areas were not "dyed in the wool" 7th, 8th and 9th grade traditionalists. Some had been working on blocks of time and core experiments. Many on the committee had teaching experience in 7th and 8th grade rooms where these grades had been part of the elementary school program. The K-6-3-3 pattern was new to the total Dearborn community although some of the schools had been organized on the K-9-3 pattern.

Many of these committee members also had been close to developments in the evaluation of the new elementary instructional program. They reflected a yearning to consider some of the improvements in the general learning situation of the new elementary schools in the planning for the new junior high. This was evidenced initially in the desire to create classrooms in which some of the advantages of the self-contained situation could be retained in the junior high program. Agreement was soon reached for certain modified elements in some of the classrooms for English, science, social studies and mathematics.

What About Special Subjects?

The committee agreed also that they were not ready to try to incorporate the special subjects in any blocks of time which might be tried in the new classrooms. On the other hand, great fears were expressed lest the special subjects, especially in grades 7 and 8, be too specialized or departmentalized. Art, homemaking and manual arts teachers were especially concerned as to the direction in which these programs should be developed. At this point, there was much discussion about the possi-

bility of a team approach in these areas, exactly as was developing in the traditional subject matter areas.

The idea of planning so as to bring all departments related to the creative arts together in one section of the building was first introduced by a member of the committee who was enthusiastic about the teacher team idea. His thoughts were not readily accepted at first by the group, but as the idea was discussed and new suggestions offered, a plan gradually evolved which was acceptable to the entire committee.

This plan, which was incorporated in the Clara Bryant School, provides a wing of the building extending away from the entrance to the auditorium and connected with it by a wide corridor. Across the end of the corridor is the shop area—general wood, general metal and power. On either side of the corridor and extending up to the shops are the homemaking and art spaces. The portion of the widened corridor next to the art and homemaking departments is designed as a gallery for display purposes, which is used by all three departments. The gallery is enclosed by multifold curtains which, when left open, leave the gallery as a part of the corridor. At the other end of the corridor along one side of the auditorium, in ready access to the stage, are the band and chorus rooms. Thus, the one corridor serves as the connecting link for all of the related arts, with its gallery serving all departments as a display and overflow activity area.

The building, while not quite completed, was occupied in the fall of 1951. Because of the difficulties encountered in holding classes with scores of workmen roaming the corridors and at times interrupting the classes, it was difficult to implement the new program. Then, too, it was discovered that new frontiers were being explored calling for new techniques, new approaches and much more cooperative planning than heretofore. Teachers began to wonder whether the plan they had visualized with such enthusiasm could be implemented after all. Perhaps it would be just as well to settle into the old routine and forget about trying to unify the arts.

In Dearborn it has been customary to offer a variety of inservice courses each year. It became evident that a course for all junior high art, indus-

trial art and homemaking teachers might be of help in implementing the unified arts program. The problem was to find the unifying element which could bind the three groups together in a common effort. This was the hope expressed in the discussions of the planning committee.

The committee used the illustration of the kind of planning required in automotive design as an example of the manner in which these departments should function. Here the artist, the engineer and the patternmaker must work as a team in creating and developing new models. Why not organize an inservice course taught by an instructor who had a background of experience in industrial design? Accordingly, a search was made for such an instructor and the course was organized. All junior high homemaking, art and industrial arts teachers in the system and most junior high principals enrolled in the course for one semester.

The first few meetings were devoted to a discussion of common problems. What were the elements which interfered in developing the program as it had been visualized? One of the problems seemed to be difference in objectives. Another was reluctance on the part of instructors in each department to make their equipment readily available to instructors and students from other departments. There was also the problem of routines, old and well-established projects, old patterns of class conduct that were interrupted by the new ideas.

The next step was to make a tour of each department where the program in each was carefully outlined for the entire group. As a result, each teacher gained a better understanding of the contribution made by the other departments to the student's total educational experience. They also began to see the close relationship in basic concepts between departments and how they were often seeking common goals or objectives. In many instances, too, they saw that their objectives, when achieved, were supporting elements for objectives sought in other departments.

Agreements Are Reached

Believing that there were many objectives the three departments were seeking in common, they subdivided into their respective groups and developed painstakingly a set of objectives for each. These were then presented by a representative from

each section to the entire group. Working later in small mixed groups, with all three sets of objectives before them, they attempted to develop a single set upon which all could agree. This stimulated much discussion and clarification of meaning, which in the end resulted in a single set of basic objectives which all could accept.

The group agreed that the common objectives of homemaking, fine arts and industrial arts provide:

1. For the development of a habitually creative child.
2. An effective correlation between unified arts and other areas of the junior high curriculum.
3. For individual differences of students within the courses.
4. Some areas of work in which both boys and girls may participate.
5. For more efficient use of available resources through wise planning, care and use of consumer products.
6. Opportunities for investigation and experimentation through a great many media.
7. A wide range of experiences of beauty and an extension of perception.
8. An understanding of concepts of functional rightness, organic structure, design, etc.
9. For an appreciation of home and family living as it exists in a changing culture.
10. Educational, prevocational and avocational guidance.
11. For the development of a balanced personality through consideration of emotional, intellectual and physical being.

Other conditions which the group agreed must prevail were:

1. The facilities of each department must be readily available to all instructors and students.
2. The departments must be opened up to other groups for short periods of a week or two, permitting boys to get short periods of instruction in homemaking and the girls to get opportunities in shop.
3. Channels of communication between departments for instructors whose students have projects involving all departments

must be clear to provide an opportunity for discussion and adequate and necessary planning.

4. The instructors in the three departments must work as a team in furthering the unified concept of the arts. This calls for a healthy understanding and appreciation of the contribution each department can make toward the total well-rounded experience of the child with whom they are working.

THE PROGRAM IN PRACTICE

Student projects may originate in any department which will involve the use of tools and techniques used in the others. The shop student who is planning a table lamp for the home will work out his design for lamp and shade in the art department, make the lamp in the shop, and go to the homemaking or art department, or possibly both, to make the shade, depending upon the kinds of materials used. Likewise, the project might originate in either of the other departments.

The homemaking student might choose a curtain project calling for blockprint designs using the art department to develop the design, the shop to prepare the block, and the homemaking department to complete the sewing involved. Such a project again might originate in either of the other departments. Regardless of its place of origin the cooperative efforts of the instructors in other departments is necessary.

Obviously, not all projects would cut across all departments. Nor should efforts be made to involve other departments just for the sake of integration. However, when the nature of the project is such that tools and equipment from other departments are needed, or when the counsel of other instructors will be helpful in the interests of better quality, and a more comprehensive experience for the student, they should be involved.

Good *esprit de corps* among the members of the departments concerned is essential. Rigid compartmental lines must be obliterated and free flowing channels of communication established both for teachers and students. Sharing corridors and gallery helps to achieve these aims. When members of the instructional staff join in an effort to achieve common objectives most of the obstacles are removed and successful cooperative endeavor is assured.

EVOLUTION OF A UNIFIED ARTS PROGRAM THROUGH A FIVE-YEAR PERIOD



H. K. BENNETT
Deputy Superintendent
Dearborn Public Schools
Dearborn, Michigan

The purpose of this article is to trace through the past five years of experience the changes which have occurred in the organization and implementation of the instructional program in the unified arts. The concept of the program was first developed as part of the educational specifications for the Clara Bryant Junior High School in Dearborn, Michigan, written in 1950-51. It was felt that close relationships should be developed between art, homemaking and industrial arts.

The unified arts program did not become operative until September of 1952 and since that time has gone through an evolutionary process of development which has been closely related to the planning of three additional junior high school buildings. One of these buildings is in the final drawing stages. Two others, the O. L. Smith and Edison Schools, have been in operation three and four years respectively.

Why unify the arts? The answer is found in the desire the planning committee had to develop

a plan of operation that would encourage the integration of all art experiences rather than to have sharply-defined departments whose purposes might be in conflict. They discovered after searching study that they could agree on common purposes and objectives.

Creativity would be fostered as essential to social progress. This called for originality, the elimination of ready-made patterns, with heavy emphasis on skill development, substituting instead creative problem-solving situations which necessitated skill development in their solution. In this manner a premium was placed on the development of original ideas and ways of attacking and solving problems.

INSERVICE COURSES AID THE PROCESS

Such changes as have occurred over the five-year period are the result of the combined effort of the total departmental staff through the media of seminars, inservice classes, city-wide meetings of staff members, and inter-staff work at the building level. The inservice seminars were handled by Professor Aare K. Lahti, Associate Professor of Design, Department of Art, University of Michigan.

In the seminar both teachers and the Director of Vocational Education and the Coordinator of Art participated. At the building level the teachers of the various departments collaborated, sometimes on their own, sometimes under the principal's direction. System-wide departmental meetings were also held under the leadership of the director or coordinator concerned. An important factor in the latter meetings involves the high degree of unity in viewpoint possessed by these leaders. This is a highly essential ingredient in such a project involving a large amount of team effort. These people set an example of cooperation which those with whom they have worked have found both desirable and convenient to emulate.

Referring back to the stated objectives of 1952-53, it was first thought that integration could be most effectively accomplished by organizing mixed classes of boys and girls throughout the unified arts area. It was also felt that a second necessary provision was the free movement of students from studio to shop or studio to homemaking and vice versa.

CHANGES IN PROCESS ARE INDICATED

While the mixed classes provided an opportunity for the development of certain desirable social skills, the wide disparity between sexes in skill and insight in certain areas became a problem. The boys were not developing their potential skills in the shop and the same was true of the girls in homemaking because of the wide range of ability in mixed groups. **Consequently, it was agreed that this approach was not the solution to our problem.**

In theory the idea of freedom of movement from studio to shop, etc., looked logical from the standpoint of integration. In practice, however, it resulted in confusion and too much congestion and placed such demands on instructional personnel for supervision and dissemination of skills that it proved unworkable. In short, our present staff, teaching methods and devices do not fit the demands imposed by such freedom of movement.

As we examine these original efforts, it now appears that most of them were on a physical plane concerned with things to make, tools with which to work, staff and working space. These factors represent only part of the problem. However, they were part of an important learning experience which led to later proposals representing a more mature concept of the unified arts. **We see now that creative problem solving is the real objective and that this can be achieved best through the integration of insights, ideas, information and skills.**

INTEGRATION AT THE STAFF LEVEL IS ESSENTIAL FIRST

Furthermore, it has become obvious that such integration must first take place at the staff level. The ideal approach is to let the selection of projects be the outgrowth of student-teacher planning followed by inter-staff discussion and evaluation at the earliest possible time. Each instructor submits problems from his own area for discussion and evaluation. In this manner the discussions help to evaluate the advisability of the project from a technical standpoint and determines in advance the amount of consultation, cooperation, and assistance that will be required from each area.

Following the selection of the project, the instructor in each area is then in a position to draw

from his students through discussion either as a total group, a small group, or individuals, depending upon the nature of the project, what the project involves, ways and means of solving some of the foreseen problems, and a check on which skills and experiences will be required. The staging of an operetta, for example, might involve the home-making department in costuming, the shop in the construction of flats and furnishings for scenes, and the art department in designing and executing lighting, scenery and stage effects. It calls for the cooperation of all to achieve the mood or stage effects desired. In so doing the real emphasis is on the integration of the whole project rather than to emphasize the separate parts and effects.

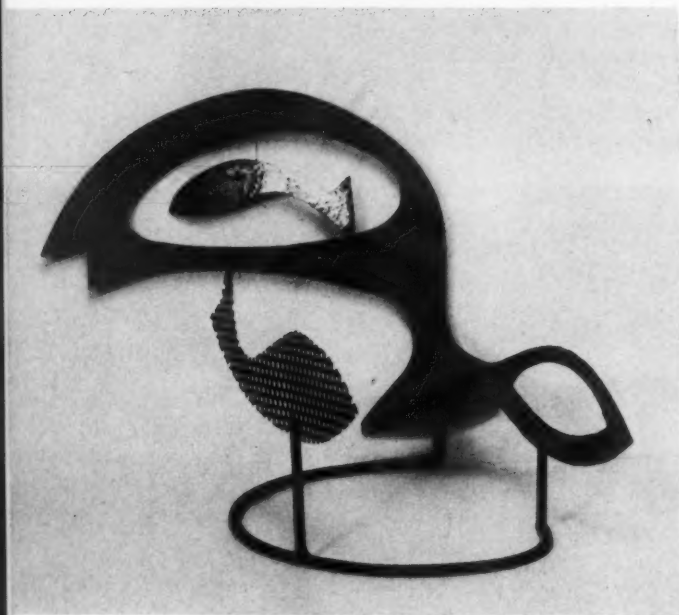


Costumes, scenery and student dancers blend together to show the integration of a project which calls for inter-department cooperation.

While our major concern in the unified arts involves industrial arts shops, homemaking, and art, this example includes a fourth area, that of music which in this case serves as the binding ingredient for a total inter-departmental effort. Ideally, the planning of such a production previous to its selection would involve staff discussions

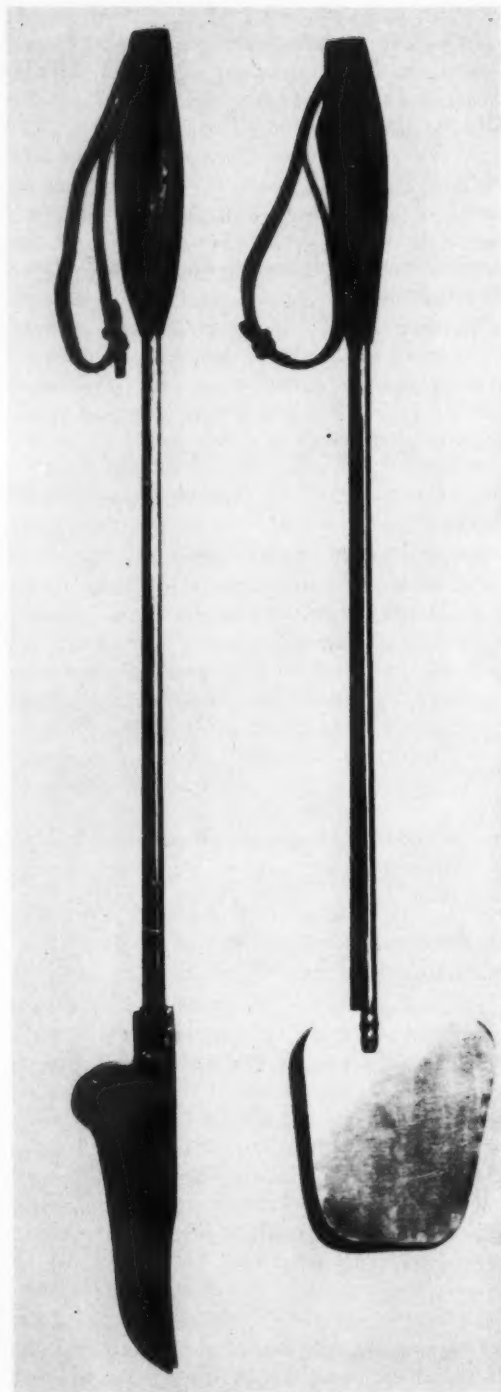
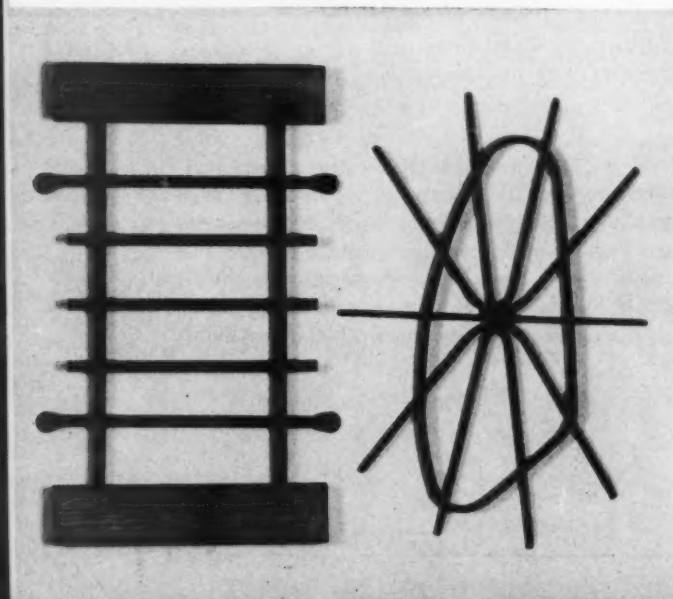
covering the total production, permitting all departments to participate in selection, and all thereafter working toward a common goal and with common understanding.

Examples of projects which illustrate originality of design, logical selections and combinations of materials and diversity of skills involved are shown in the accompanying pictures. Each is illustrative



Project No. 1
Fish Stabile by 8th grade boy

Project No. 3
Trivets by 8th Grade Students



Project No. 2
Picnic Tools by 8th Grade Boy

of the kind of projects that result when the student starts with a problem and develops his own unique solution. Each solution in turn fosters the use of specific skills peculiar to the problem. The total experience, therefore, rather than being artificially inspired to provide an opportunity for skill development has been problem inspired and motivated with skills as a corollary development.

THE CONTRASTING CONCEPTS CAN BE PRESENTED GRAPHICALLY

Charts I and II prepared by Professor Lahti

illustrate in graphic form the transition in approach to the unified arts as described in the preceding paragraphs. Chart I illustrates the areas within the arts which might be integrated. However, it was based on the assumption that projects should be selected which could travel from class to class. This procedure as indicated earlier has not proved to be workable. This does not alter the basic fact that the need still remains for conveying information, skills, and tooling across departmental lines. Therefore, a different solution to the problem was needed.

CHART I—INTEGRATION AT THE PHYSICAL LEVEL

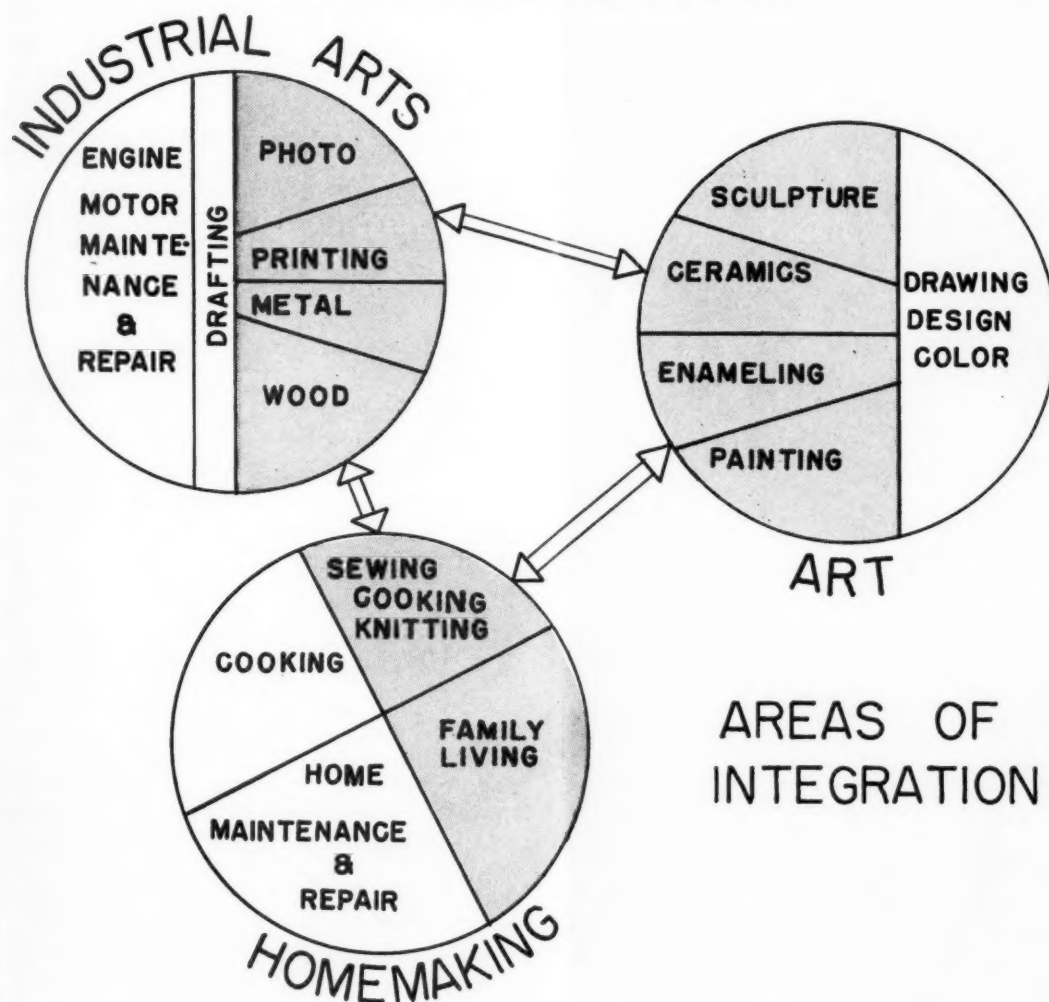
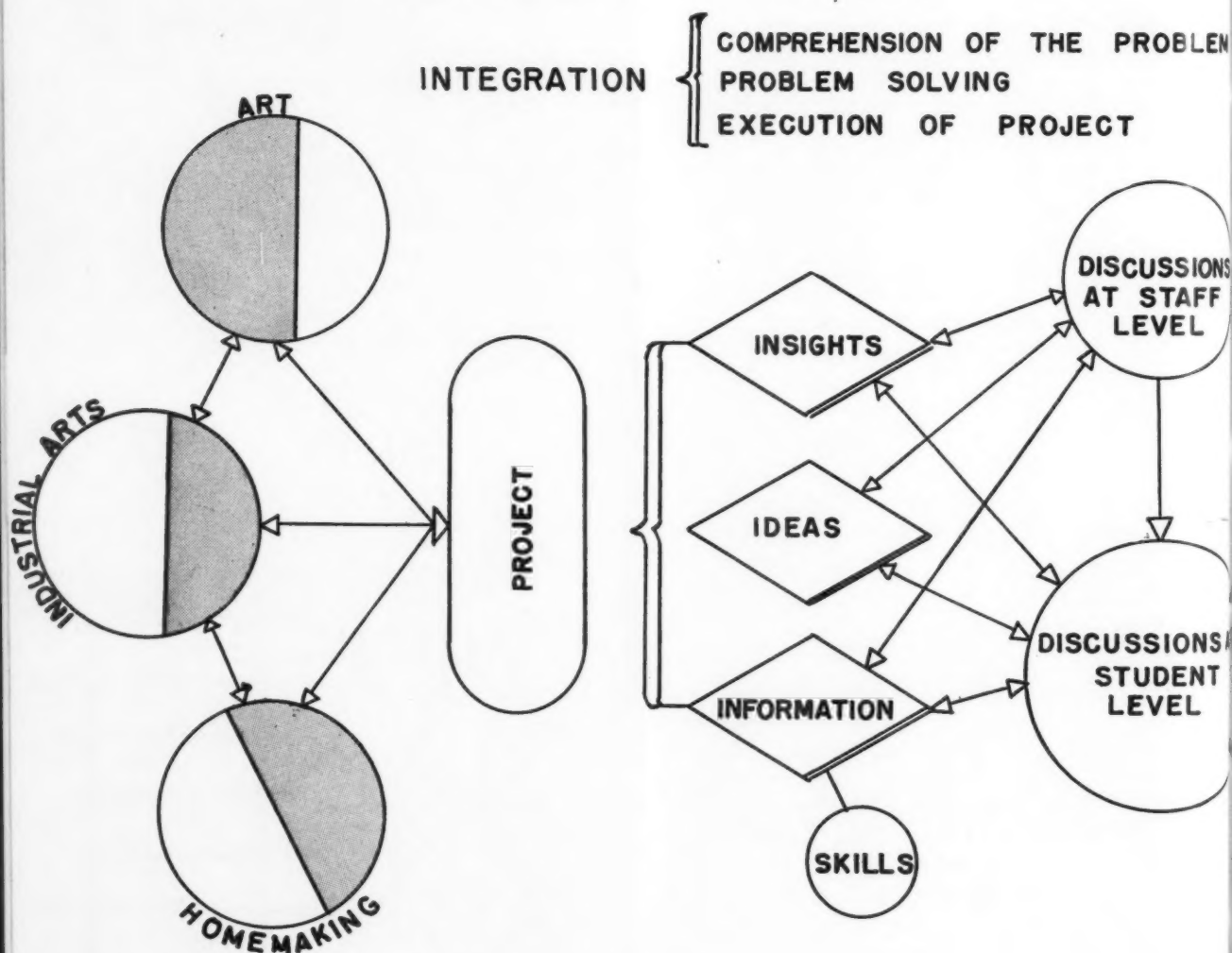


Chart II is designed to portray in graphic form at the conceptual level a more realistic solution to the problem. The Chart suggests that we start with an idea on the conceptual level of insight, information and intellectual understanding rather than on the physical level of skills, space and tools. To accomplish this end requires total inter-staff discussion through direct participation until consensus is reached. Thus a project may or may not travel from class to class across departmental lines. In either case the instructors involved have a common understanding related to the project and the ingredients necessary to its successful completion. With such understandings they are able to work

as a harmonious team and help the student achieve an integrated experience so essential to his developing personality.

It is recognized that students, too, need this problem-solving experience. However, with the large body of published information at his disposal, the student because of his immaturity and lack of experience has difficulty in selecting the information essential to the solution of his problem. The process becomes too time consuming and unrewarding, resulting in frustration and confusion. The staff having thought the problem through as indicated above can lead the student more directly to the sources bearing on his problem.

CHART II—INTEGRATION AT THE CONCEPTUAL LEVEL



THE STAFF NEEDS A MEETING PLACE

With such importance attached to the need for inter-staff communication, it is important to make such meetings as convenient as possible. In developing the educational specifications for the new Oakwood-Rotunda Junior High School, the committee took cognizance of this problem and incorporated in their plans provisions for a common office and workroom for the instructors in the areas involved. Thus the opportunities for communication are greatly enhanced. This is not to say that formally-called meetings are not necessary. To leave the kind of communication necessary to chance would be trifling indeed. Rather, the opportunity for casual conversation and discourse will greatly enhance and supplement what transpires in the formal meetings.

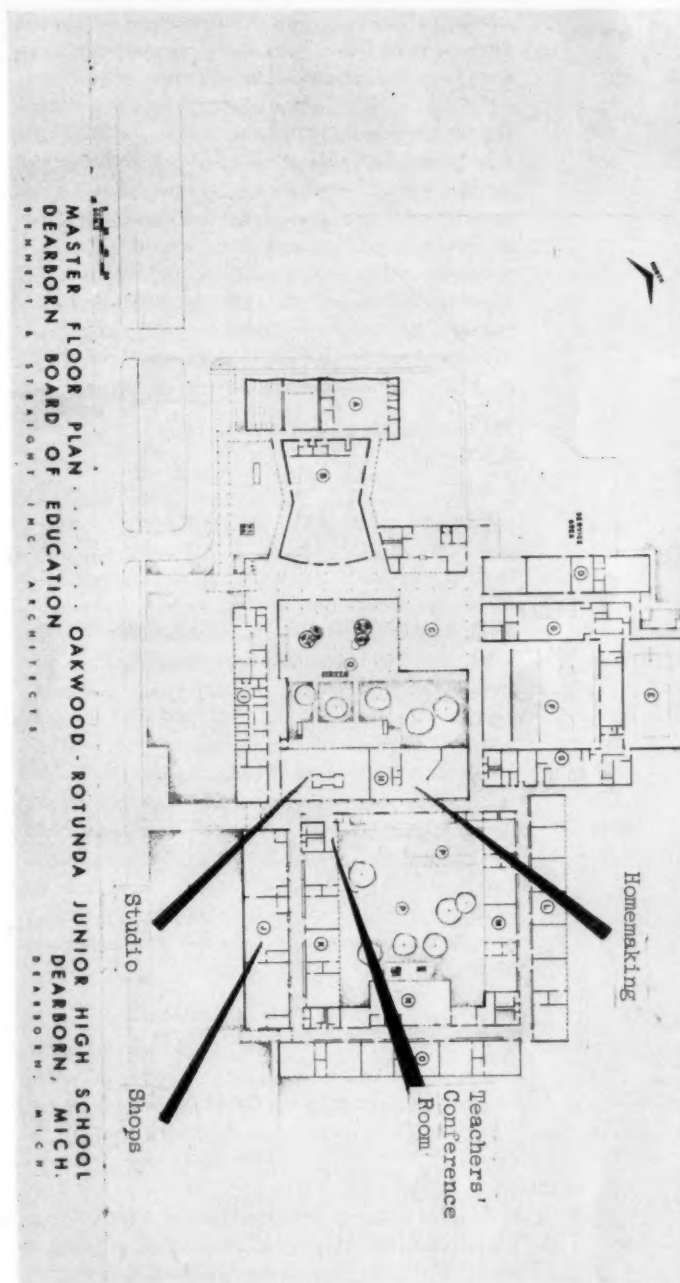
It would be wrong to suggest that such a room is indispensable to a successful program. Meeting places can be found where the desire to be truly professional is present. None of our other junior high schools have this convenience and are still able to arrange meetings. However, all feel such provision is desirable and members from these departments on the planning committee are responsible for the suggestion.

THE VALUES SOUGHT ARE RE-EXAMINED

While no major changes have occurred in the objectives originally agreed upon, we do see some new values and some old ones that now seem less significant than before. In appraising the needs of adolescent youth against the background of experience of the past five years in these areas, some of the major points of emphasis seem to have taken on a new perspective.

PROVISION MUST BE MADE FOR THE PHYSICAL NEEDS OF ADOLESCENCE

Approximately 80% of the junior high student's time is spent in class situations of a sedentary nature. This imposes upon him a situation completely contrary to the biological needs at this age. Not only is he filled with pent-up energy crying for release through physical activity, but it is at this stage in his growth that mass muscular development is taking place. It is the period in life when strength is built. We are told that increase in muscle mass comes late in adolescence following



sudden growth in height, increased trunk length and widening of the shoulder girth. Muscles develop through use and, consequently, a certain amount of activity, both strenuous and otherwise under controlled conditions, is essential.

Certainly the shops, studio, and homemaking rooms provide for activities of the less strenuous type essential to muscle coordination and development. Here is found the opportunity at a critical stage in muscular growth for the training and use of the manipulative muscles of the would-be surgeons, dentists, watch repairmen, and various other types of skilled artisans and professionals. Use is essential to this development and the unified arts in the area where this important facet of the child's growth can be nurtured.

RECOGNITION IS AN ESSENTIAL ADOLESCENT NEED

Adolescence is a period of constant quest for recognition. Frequently, the child who is less able to achieve such recognition in academic areas may find in the studio, shop, or homemaking rooms outlets for recognition through superior talents not so readily expressed in the linguistic form of the academic classroom. Spacious rooms with opportunities for both individual and group action are essential if each student's full potential is to be realized. Because of the nature of the activities involved, adequate space is also essential to insure safety. The space allocation for shops, studio and homemaking for the Oakwood-Rotunda High are 80, 59, and 60 square feet of floor space (including storage) per student respectively. Class size should be confined to the number of pupil stations provided which in this instance is a maximum of 24.

AESTHETIC VALUES ARE EMPHASIZED

As a nation we are still comparatively young. We have not had time to develop aesthetic values of the depth and breadth found in some European countries where such values date back through the centuries. Mechanization, too, has had its influence upon our growth in this area for it has not been conducive to the development of the skilled artisan which involves the use of skills closely allied to those of the creative artist and craftsman.

If we as a nation are to attain stature in aesthetic values, then the young during their developmental

years must have the opportunity and encouragement to develop the talents of this side of their nature. It is a "must" in producing well-rounded, mature citizens. What better facility do we have than the unified arts for attaining this important objective?

CREATIVITY IS A NECESSARY INGREDIENT

In today's world the real premiums go to those who possess creative ability. Doubtless such abilities are not produced but they can be nurtured and developed among those who possess the latent capacity. It is also true that such development is not confined to the arts. On the other hand, where can we find comparable opportunities for development of such latent ability in combination with skills that result in the creation of things of beauty whether they be for utilitarian purposes or for purposes of decoration?

We are reminded in this connection of the late Henry Ford whose curiosity and interest in his early youth caused him to master the intricacies of watches and clocks. At this early age he became the expert sought by people from miles around to repair their time pieces. Nothing was too complicated. When parts or special tools were needed he created his own. It is difficult to imagine the lengths to which he might have gone in his youth had he had at his disposal studios and shops such as are found in our modern junior high schools. His youthful curiosity and creativity were reflected in his adult life by the many totally new concepts he introduced to the industrial world. Ford's whole production line technique was the result of his ability to think daringly, to free himself from the shackles of conformity, and to rely on his own unique solutions to problems.

It is such examples as these that unfold before us the great responsibility and opportunity that exist for all of those who work in the arts instructional area. Among the thousands that pass through the school studios and shops are other potential Fords, Edisons, Eastmans, and Firestones. We have a great professional responsibility, therefore, to see that their latent talents and abilities are brought to life and nurtured. The greatness of America, if it is to continue, is dependent upon our successful fostering of such abilities. No greater professional challenge exists anywhere than this.

PRIDE IN CRAFTSMANSHIP IS IMPORTANT

Production is an important area to which we have not given sufficient thought and attention. In mass production one of the problems has been lack of pride in workmanship induced by the narrow repetitive detail involved in each man's task. He is unable to identify himself with the finished product or to have any feeling of pride in its production. What seems to be lacking is pride in craftsmanship. This condition creates problems for management resulting in economic problems when productive capacity gets out of alignment with cost. Various devices have been tried to overcome the difficulty, none of which have been totally successful.

We have mentioned earlier the need youngsters have to gain recognition. Certainly it exists in this area as well as in music, on the athletic field, or in the academic classroom. A large part of such recognition should be reflected through pride in craftsmanship, originality in design, or utilitarian value. We should, therefore, in these departments be constantly on the alert to give such recognition and thereby build pride in craftsmanship.

THE ARTS PROVIDE OPPORTUNITY FOR APPLIED LEARNING

Much attention has been given here to the need for integration within the arts area. The need is no less great between the arts and other areas in the curriculum. In the shops and homemaking rooms, and to considerable degree in the studio, exist abundant opportunities for the more or less abstract learnings in science and mathematics to be applied in functional situations. To be most effective, effort is needed on the part of the arts teachers to consciously make these applications not by reteaching but rather by making direct application. In this manner a missing factor in the academic classroom is supplied, i.e., in the necessary application of a concept in a useful, meaningful situation.

This is especially true of those students who have difficulty in dealing with abstractions but can quite readily see the concept when applied in a functional setting. Perhaps the most fruitful place for such applications in both science and mathematics exists in the power mechanics shop, though there are many opportunities in the other shops

as well. The opportunities for applied use from both science and mathematics are of course abundant in homemaking. They are too obvious to need specific identification.

Situations of a like nature are perhaps less obvious in the studio though certainly mathematics has its own peculiar relation to design and in the hands of the creative teacher will find numerous applications. Science too finds its applications in the selection of clay for ceramics, in the mixing of colors, in glazing pottery, and in the selection of objects from nature to prepare for display purposes. Many other examples could be given.

In summary, we can only say that the past five years have been exciting and abundantly fruitful. We do not feel that the ultimate has been reached, but we do feel that we are well on our way toward a more comprehensive applied arts experience geared to the needs of junior-high-age students. It is anticipated that the next several years will be equally fruitful with continued staff involvement in the solution of their own problems.

IN THIS ISSUE

• EDITORIAL

Dr. David Manzella

• FEATURES

A UNIFIED ARTS PROGRAM

J. A. Lewis and H. K. Bennett

EVOLUTION OF A UNIFIED ARTS PROGRAM THROUGH A FIVE-YEAR PERIOD

Herschel K. Bennett

SOME OTHER VIEWPOINTS ON RESEARCH

Vincent Lanier

• ANNOUNCEMENTS NAEA EXECUTIVE SECRETARY SUPPORTING MEMBERSHIP EMBLEM

• REGIONAL AND PROFESSIONAL NEWS

• BOOK REVIEWS

SOME OTHER VIEWPOINTS ON RESEARCH

PROF. VINCENT LANIER

Univ. Southern California

Kenneth Beittel's excellent article on research¹ deserves a postscript, and I would like to provide that service. However, I submit a difference in approach to the questions answered by Dr. Beittel. I propose to attack the problems as logically as my subjective reactions will permit and to make unity not easy but accessible.

It seems to me that the crux of the author's orientation devolves upon the conviction that art and art education are ultimately inexplicable; that there is a mysterious "something" in art experience incapable of measurement; that there are two separate realities, subjective and objective, which like railroad tracks may run parallel, but will never touch. Were I to share this point of view, the world would be a very painful and hopeless place in which to live. While I agree implicitly that my (and our) grasp of creativity, appreciation, motivation, and evaluation, is, at least at this point, primarily emotional and intuitive, and even inarticulate,² I cannot accept the implication that this will always be the case. If so, why bother to try to learn at all?

In my opinion, research is a very potent tool, despite the undeniable fact that we in art education sometimes abuse it. Research, properly conceived, carefully executed, and appropriately interpreted, is man's most highly developed process for the clarification and subsequent manipulation of experience. It is vital at this point to call attention to my use of the term "experience". To embrace, as the author evidently has, a dichotomy of universes, a dual reality, subjective as differen-

tiated from objective, is unreasonable and unnecessary. The only operational reality is that which all persons share. It is constructed of all the varieties of activity continually and concurrently functioning in the individual and in his environment. The fragmentation of experience which the assumption of a separate subjective reality imposes, may seem a titillating enigma on paper, but is scarcely a rational principle of human behavior. I would want very much to avoid an automobile driven by one who is deeply immersed in his own subjective reality! All of us live our daily lives in . . . **submission to objective reality.**³ To deny it and to superimpose our private reality,⁴ is to bury our heads in the sand ostrich-like and say, **It is not there, only I am here.** Experience encloses both the "it" and the "I" and returns them interwoven.

Let me reassure Dr. Beittel. I have what he, with a felicity of phrasing, calls . . . **the needed massive conviction** . . .⁵ I do not have the misgivings and reservations he confesses to have about research in art education. I may become impatient or irate, but these feelings only act as a spur to effort. I believe that art and art education can be scientifically studied and explained. But then I do not suffer from the restrictions imposed by acceptance of a duality of realities. I do not agree with Proust. **The habit of profound thought often prevents one from experiencing other forms of reality . . . We feel in one world; we think and name in another. Between the two we can set up a system of references but not fill the gap.**⁶ I cannot conceive of thinking as ". . . the cateleptic seizure of metaphysical truth".⁷ Feeling, thinking (in its proper sense as problem solving), and naming occur in one world, contiguous as well as continuous.

Granting my premise, while there is indeed complexity and multiplicity in art and art education,

³*Ibid.*, p. 7.

⁴*Ibid.*

⁵*Ibid.*, p. 6.

⁶*Ibid.*

⁷George R. Geiger, "An Experimentalist Approach to Education", *Modern Philosophies and Education*, National Society for the Study of Education 54th Yearbook, Chicago, Illinois: University of Chicago Press, 1955, p. 155.

¹Kenneth Beittel, "Some Viewpoints on Research" *Art Education*, Journal of the National Art Education Association, Vol. 10, 9:6-7, 12-15, December 1957.

²*Ibid.*, p. 15.

as the author correctly indicates, there is also coherence. Both are phases of human experience, imposing (in the active sense) but malleable. The purpose of research in our field is to control it with increasing effectiveness. This can and is being done.

Once we replace the atomized concept of experience with one that is integrated and consistent with living, we can more clearly resolve the issue of art versus science which seems to be so popular in our field today. I disagree with Dr. Beittel. Art and science are compatible. Both are human efforts taking place on the same level of existence. Both search for order and meaning. Both employ thinking, intuition, imagination, and even emotion, though in different proportions. The difference between them lies in application. Science depends upon social verification, the testing of the consequences of hypotheses in social experience. Art demands this verification only on individual terms. Science is science only when it can function identically for all persons. To what avail a lamp which would light for me and not for you? Art is still art even when it is completely meaningless to anyone but its creator.

When we postulate a difference in method and purpose between art and science, and relegate to art the appraisal and evaluation of man's existence⁸, we promote a very dangerous and unwholesome rationale of social behavior. We are saying in essence, that ethical problems cannot be solved scientifically and that they require only individual verification. Socially, this leads either to complete anarchy, where each man constructs and implements his own ethical criteria regardless of how they affect other people, or to authoritarianism, where one individual's or one group's appraisal of man's existence is imposed upon the remainder of the community. At this point in our history this is too vital, even fatal, an issue to bear confusion.

We might now turn to the qualities of a research discussed in the article, and apply our different premise. Dr. Beittel believes that we cannot establish the truths we feel by scientific research.⁹ He claims that, "But when we talk of possibilities we cannot talk long of research only . . . we need experimental schools in which we can try out

theories".¹⁰ I admit I am puzzled by this statement. Just what does "experimental schools in which we can try out theories" refer to except research on a broad and complete scientific level? When we test or verify our theories in actual classroom practice, we are clearly operating in a scientific manner, in a way in which most researchers in education would greatly wish to work and cannot, usually because of a lack of funds or facilities. Also, I might ask who has insisted that all the theories to be tested must be "scientifically derived", as the author states.¹¹ Since when does science or research reject those theories developing from "truths we feel"? All that scientific research demands is that theories, however derived, be investigated and verified in experience before they are accepted.

The author, who categorically opposed the compatibility of art and science¹², later develops the need for an "empirical" process in research, "somewhat" like the process of art.¹³ This empirical method is described as one in which hypotheses are reformulated or originated as relevant collected data require this revision or construction. Is this a process new to scientific research? A commonly used textbook on educational research discloses that the process in question has been for quite a while an integral part of research procedure.¹⁴ Perhaps what Dr. Beittel wants us to have is research that is more scientific in character. I applaud this desire. But I am puzzled that he can relate this scientific quality to the process of art when he can find no compatibility between art and science. I suggest that accepting my premise will avoid the problem.

The author's despair at the thought of Institutes of Research is another issue we might examine. He says, **I have seen that such institutes have their life cycles, that they often end like vested interests, that they bog down in institutional snowdrifts . . .**¹⁵ This is very much like saying that hu-

⁸Beittel, *op. cit.*, p. 7.

⁹*Ibid.*, p. 12.

¹⁰*Ibid.*

¹¹*Ibid.*

¹²*Ibid.*, p. 7.

¹³*Ibid.*, p. 12.

¹⁴Carter V. Good, A. S. Barr, and Douglas E. Scates, *The Methodology of Educational Research*, New York: Appleton-Century-Crofts, 1935, p. 200.

¹⁵Beittel, *op. cit.*, p. 13.

man nature will never change, or that we have never had an honest politician (implying—and we will never have one). Why it is inconceivable that institutes of research will do no more than to “make great initial contributions”? Once we postulate a unity of reality in our fluid, ever-changing experience, all things are possible. Once we rid our thinking of this vast classic schism, this chasm between objective and subjective, knower and known, viewer and viewed, mental and physical (or spiritual and material), we escape the tentacles of a terrible pessimism. Perhaps the very next institute of research (one in art education) will change the existing pattern described so accurately by the author. At least we can safely work under the assumption that it can be changed and try to change it.

The selection from the New York Times article by John Briggs quoted by the author¹⁶, presents a striking example of the obscurantism perpetrated by many in the arts. Notice the title: “Mystery of the Voice”! It is particularly impressive since it is so obvious. We have not been able to discover a scientific vocal training method, and, consequently, we have a “mystery” of the voice.

No one can deny that there are multitudes of unresolved problems (mysteries, if you will in human activity, be it vocal or verbal or manual or whatever. But the title implies, and the entire paragraph quoted, clearly indicates that these problems are utterly insoluble. “Even science has its limitations . . .”, says Mr. Briggs (we are grateful for the “even”). Apparently there is an area in which man cannot tread with his test tubes and yardsticks and scales. There are mysteries: the mystery of the voice, the mystery of art, the mystery of man, transcendental, sacrosanct, forbidden, off-limits, so to speak. This is what was said to Stevenson’s Dr. Jekyll, and to the Invisible Man of H. G. Wells.

Is it not obvious by now that this sort of limitation of inquiry, this cloudy curtain of mystery, is a trifle obsolete? How many times has this barrier been placed in the path of men who were trying to gain knowledge, laboriously, but patiently and hopefully, only to have it ruptured by their determination? The “mystery” of aerial ascent, the

“mystery” of outer space, the “mystery” of mental aberration—none of these problems has been finally resolved, but there is no doubt that progress has been made. Was it only fifty years ago or less that we laughed at motor vehicles? “These contraptions will never take the place of a good pair of horses”, we said. The frontiers of knowledge have been pushed back further and further, but for some of us the present boundaries always exist as immovable barriers and we clothe them with heavy verbalizations: the Mystery, the Imponderable, the Unknowable. Or we fashion a bright new reality, subjective reality, which is safe from the curious eye of science.

I am very much in accord with Dr. Beittel when he argues for the converse of Archibald MacLeish’s statement that “poetry is capable of a kind of knowledge of which science is not capable; . . .”. I agree on the need for unified research, for new measures, and for institutes of research. I even agree upon the need for humor and I may as well

Creative art ideas...



MORE usable ideas than any other magazine for art teachers published. For imaginative projects, designed to keep your classes interesting, subscribe to *Design*.

\$4 a year. Money back guarantee.

design the magazine of creative art

339 south high

columbus, ohio

¹⁶*Ibid.*, p. 7.

quietly swallow the caption "artistic men of science". But I cannot accept the belief that . . . weaving a fabric of knowledge gained from research to cover the essentials of our discipline . . . is an . . . over-optimistic sin . . .¹⁷ If we do, what is the alternative?

What is particularly shocking to me in the article I am reacting to, is that the author is part of a large, active, well-organized research program. To be confused by a philosophical paradox while engaged in such an important and effective task is truly unfortunate. I hope I have been able to present a path that will avoid this confusion.


I think it appropriate to close with a quotation from the astronomer, Edwin Hubble:

From our home on earth we look out into the distances and strive to imagine the sort of world into which we are born. Today we have reached far out into space. Our immediate neighborhood we know rather intimately. But with increasing distance our knowledge fades . . . until at the last dim horizon we search among ghostly errors of observations for landmarks that are scarcely more substantial. The search will continue. The urge is older than history. It is not satisfied and it will not be suppressed.¹⁸

¹⁷Ibid., p. 14.

¹⁸Quoted in, Allan R. Sandage, "The Red-Shift", *Scientific American*, Vol. 195, 3:171-182, September 1956, p. 182.

For Art Education
Crayons • Chalk • Paints



BINNEY & SMITH INC. New York, N.Y.

**"I
LIKE
DRAWING
IN INK!"**

The consistent
quality performance of
HIGGINS
AMERICAN
DRAWING INKS
makes you and
your students proud
of their work.




permanent pigments
Tri-Tec
THE TRIPLE-TECHNIC
ARTISTS' COLOR
For OIL, TEMPERA or
WATER COLOR techniques



FREE BOOKLET
on the formulation
and handling of
Tri-Tec Artists Colors

PERMANENT PIGMENTS, INC.
2700 Highland Avenue
Cincinnati 12, Ohio

**FOR REAL
OIL PAINTING
ON YOUR
SCHOOL BUDGET**

3-way economy

- 1-True artist's colors, yet cost less than regular oil colors.
- 2-Only one set of colors needed for all painting techniques.
- 3-Can be used on any painting ground, even on paper.

CONVENIENT—Dries fast; paintings can be carried from room after class.
CLEAN—Can be washed off hands, clothes, equipment with soapy water.
HANDLES EASILY on the palette, in thick piles; in thinnest washes.

PARSONS SCHOOL OF DESIGN

Design in Industry, Fashion Design, Editorial & Fashion Illustration, Graphic Design and Advertising, Interior Architecture and Decoration.

Three-year courses. Cooperative degree program with New York University. For catalogue write:

Box P, 410 East 54th Street, N. Y. 22

EDITORIAL

TOO MANY BOUQUETS

DR. DAVID MANZELLA

Southern Illinois University

With few exceptions the tone of our professions' books, journals and conventions is one of self congratulation. We are saying, each in our own way, that ours is a field of endless opportunity in which wonderful things are being done—that what we are doing has great importance—and that there is an ever increasing need for our services as art educators. Is it not possible that we are over indulging ourselves? Are we, in fact, that stereotype we have created of ourselves of a vital growing profession asking important questions and searching out vital truths. Admittedly, our ranks are swelling, and there are an ever increasing number of schools responsive to our wants. But what of we in our roles as scholars, researchers, and philosophers and of the the big questions, the questions we seem so hesitant to ask?

It is not unfair to say that our most potent and often repeated argument for the acceptance of art education in our schools is that all children need art; that art makes men whole, and that wholeness is an ideal. But how do we "know" these things. Is it enough that we sense these to be true? What studies have been made comparing large groups of people who have and who have not had an art education background and the possible added dimension given to their lives? We say art education should be included in the curriculum of all our schools and colleges, and that our job is to develop the best techniques possible to attain our already established goals. To this end we have written much, presenting thinking and method involved in eliciting meaningful creative activity. But this writing, as well as most of our professional activities, is oriented to a philosophical base which remains largely untested and unchallenged.

However, it is not only the underlying philos-

ophy of our profession which needs intensive examination, but also the ways we have chosen to implement this thinking. If we accept the thesis that all children can derive some benefit from a well taught program of art activities, we are still challenged by the problem of "measuring" the results of these activities against those of other areas of learning in the hope of establishing emphasis in relation to need. It is good to know many things, but a child's time in school is none too long and we must see that those areas of learning most vital for their future are given primary consideration. Can we show that art education is one of these? Every profession is, at least to some degree, guilty of drum beating. The danger would seem to lie not so much in the act as in its proportion to other aspects of professional life. A profession stops growing when it becomes top heavy with public relations people and its younger members are content to refine and modify rather than to search out and challenge.

What is the relation of process to product? How sure are we that art should be taught as an activity rather than as a subject? Does experience in the arts help prepare one for active participation in a democracy? We, as a profession, are not primarily in need of eloquent and persuasive spokesmen, but rather of documentation that supports our reason for being. The argument, one that most of us can subscribe to, that there is need for the arts in an increasingly materialistic society does not imply a one to one relationship with art education. Painters, sculptures, architects and designers will continue their activities apart from whether or not our schools have programs in art education. Just what the connection is between our school art program and the work of adult artists has not been established, but it would seem fair to say that the latter does not depend upon the former.

To return to the business at hand, what is suggested is the need for more research, with particular emphasis on research giving substance to the philosophy behind our teaching. There are still too many aspects of our profession which need justification and clarification for us to expend our energies presenting ourselves with this seemingly endless number of bouquets.

PROFESSIONAL AND REGIONAL NEWS



PAULINE JOHNSON

University of Washington, Seattle

With local and regional activities terminating, thoughts begin to turn toward summer planning. Some will take advantage of enticing offerings for study under stimulating teachers, while others will be tempted to consider travel as the best means for stimulation. In some instance both ideas may be combined if one selects such a plan. For example, there is the exciting prospect of seeing **PARIS AND ITALY—THE ARTIST'S WAY** and being able to spend sixteen days at the **POSITANO WORKSHOP**, in a delightful Italian village on the Mediterranean. Dr. Carl Hiller, painter and art educator of Queens College, New York, is conducting such a group from July 2 to August 27, which includes 56 days abroad at a reasonable cost. Another tour will leave June 17 and return August 15. The groups are limited to twelve each. For information and registration, address: Positano Art Workshop, 238 East 23rd Street, Apartment 2B, New York 10, New York. Those who wish to study for three weeks or more may go direct to the Positano Workshop any time during the May-October session. Instruction is given in painting, life drawing, sculpture, fresco and mosaics. The staff consists of both American and Italian artists, and the school has been under the directorship of Randall Morgan during the five years of its existence. Art materials may be purchased at Positano or nearby Naples.

Another planned **FOREIGN STUDY TOUR** is being sponsored by the **UNIVERSITY OF TENNESSEE**, College of Home Economics for the purpose of observing the work of eminent craftsmen in their homes, studios, and in museums. Craft schools will be visited as well as various organizations and historic places. Although the trip will be concentrated on France, Italy, Germany and Switzerland primarily, as well as the World's Fair at Brussels, for a slight extra fee a visit to London can be included. Professor Marian Heard will head the tour and six quarter credit hours of graduate work may be earned. For information and application write to: Miss Henrietta R. Sivyver, Head of Related Arts and Crafts Department, College of Home Economics, University of Tennessee, Knoxville, Tennessee.

TEACHER'S COLLEGE, COLUMBIA UNIVERSITY is again offering **GRADUATE STUDY TOURS** to be conducted by Dr. William J. Mahoney, Assistant Professor of Art Education at Teachers College and editor of the NAEA Journal. Six credit points may be earned upon acceptance for registration and payment of the tuition fee. The course will cover the Art of Western Europe and will be primarily concerned with the graphic and plastic arts and architecture. The dates for the itinerary extend from July 11 to September 2. Those interested in going on the Tour should make application immediately to either SITA, 545 Fifth Avenue, New York 17, N. Y., or to the Tour Director, William Mahoney.

CONFERENCES

Dr. Erich Muller, president of the **INTERNATIONAL FEDERATION FOR ART EDUCATION** invites all art educators, head masters, school authorities as well as all institutions and federations concerned with the artistic education of youth in all countries to take part in the Tenth **INTERNATIONAL CONGRESS FOR ART EDUCATION** in Basle, Switzerland, held from the 7th to the 12th of August, 1958. The theme chosen is **Education in the Arts as an Essential and Necessary Part of all Human Education**. Dr. Muller hopes for a large representation from the United States. If you are touring Europe this summer this would be a very worthwhile inclusion on your itinerary. You are invited to attend as a lecturer or as an observer.

Accommodations are quite reasonable. An enrollment blank may be obtained by writing to: Mrs. Gratia Groves, Director of Instruction, Board of Education Building, 200 Elizabeth Street, Charleston, West Virginia.

The second invitational **SYMPOSIUM CONFERENCE ON CREATIVE ARTS EDUCATION** sponsored by Syracuse University, is scheduled for July 29-31, 1958. The principal speakers and their topics are: Dr. Brewster Ghiselin, Poet and Professor of English, University of Utah, **Art for Life's Sake**; Dr. James Mursell, Teachers College, Columbia University, **The Music Teacher as Artist**; Mr. Seymour Robins, Director Robins Graphics and Industrial Design Corporation, New York City, **Perception: Everyone's Creative Process**; Dr. Harold Taylor, President, Sarah Lawrence College, **The Creative Arts and Democratic Values**.

The panel program on **Aesthetic Vision, Form and Action** will be moderated by Carl Reed, Professor of Art Education, New Paltz State Teachers College, and the conference speakers will constitute the panel. There will be no conference or registration fee. Information, registration forms and advanced copies of the conference program may be obtained by writing Dr. Michael F. Andrews, Conference Director, 32 Smith Hall, Syracuse University, Syracuse 10, New York.

Summer School

The Department of Art Education at Syracuse University will sponsor two three-week courses of special interest. A Workshop on Art Education is of special interest to elementary classroom teachers, art educators, recreation and child development majors, and school administrators whose educational responsibilities involve the development of a creative art program. It will provide an opportunity to experience a wide range of art media and develop an understanding of art principles and aesthetic form. The Teacher as Artist—Design is a new short term course planned for those who seek to supplement their training in stagecraft, costume advertising and interior design. It will include a critical study of the basic principles and practices of teaching Design in the elementary, junior and senior high schools. Participants will be given the opportunity to solve Design problems relative to their own teaching situations.

Exhibitions

An exhibition service for colleges, museums, libraries, and art centers is available from **PRINT EXHIBITIONS**, 1170 East 54th street, Chicago 15, Illinois. Those interested may write for an illustrated catalog with a listing of 1958-59 shows, which include prints and drawings, color print-making, graphic processes demonstrating lithography, etching, woodcuts, and wood engraving, experimental methods of paper making, contemporary jewelry, water colors and pastels, and monotypes. A rental fee is charged, plus one way transportation, however a twenty percent sales commission may be retained on all items sold. Print-makers interested in entering the **PRINT EXHIBITIONS' FIRST COMPETITION FOR PRINTS AND DRAWINGS** should write to the same address above for entry blanks which are due by May 25th. All work is due June 2.



subscribe to

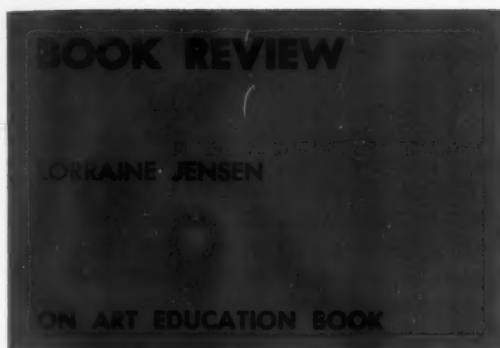
SCHOOL ARTS

A magazine
for Art Educators
to help them in
creative teaching

THE EDITOR, D. Kenneth Winebrenner, Professor of Art, Buffalo Teachers College, has been a teacher throughout his adult life. As a teacher in public schools and now in a college training teachers, he knows from firsthand experience just the material you want for classroom use—the stimulating, practical kind. Working with the Editor is an advisory board of art education leaders from United States, Canada, and abroad—a team of experienced teacher-editors, assuring you of editorial excellence and variety that will give you a refreshing lift with each new issue.

Subscribe today—ten issues, six dollars.

SCHOOL ARTS, Printers Building, Worcester 8, Mass.



The Comprehensive Art Education Book has seemed to be almost as difficult to produce as the Great American Novel. If some of the problems involved in writing such a book are examined one might well sympathize with anyone courageous enough to attempt it.

The difficulty in transmitting the essence of what is essentially a non-verbal experience into a verbal form is a hurdle so discouraging that few have been willing even to begin an interpretation. The fact is that if the writer is to succeed in conveying something of the emotion and depth of the aesthetic experience he must be able to write exceedingly well. This often requires the use of a poetic or inspirational approach that runs the risk of being interpreted as mystical, vague or meaningless. How many artists can write with enough power and understanding to make the reader sense the excitement of the art experience?

But art in the classroom is also more than a theory and requires more than inspiration—it must be translated into terms of age levels, equipment, class loads, schedules, and the cultural attitudes the teacher must be expected to meet realistically in teaching. The classroom teacher cries out "Tell me *how!*" and is beset with small problems the college professor has forgotten long ago. Creativity, like the kingdom lost for want of a horse-shoe nail, is sometimes dependent on some small practical assistance, and has often gone down the drain with the scrub-water from a disastrous finger-painting session.

To construct the ideal art education book the writer would need to be artist, philosopher, sociologist, poet, and master teacher with experience at all grade levels. Naturally such a person will never

be found, but in looking at books in this area one naturally examines them to see what measure of background and understanding the writers have brought to them. The book must also be limited to a particular purpose and a particular audience, however broad the author's avowed intention may have been, and the reader immediately looks for a focus and a philosophy with which to orient himself.

In attempting to tie together all the aspects of art and education it is easy to have a comprehensive work dissolve into a wordy, thin, and unbearably dull exposition, completely alien to the stimulating and absorbing spirit of art itself. Give us the profound, the controversial, the poetic, the exhilarating for our art education students, but let us keep them from losing their enthusiasm in a maze of boring verbosity. We seem to have all too few books which give us a sense of the significance and intricacy of the subject without analyzing it into a cold-blooded exercise. Whatever one may think of their theories Herbert Read, Viktor Lowenfeld, Natalie Cole, Henry Schaeffer-Simmern and Florence Cane, with entirely different purposes and approaches have managed, it seems to me, to produce works which make the novice student of art or the veteran teacher somehow feel that the teaching of art is a truly worthwhile endeavor. Perhaps it is the strength of their own personalities, enthusiasms, and convictions seeping through the "theory and practice."

The shifting of the bulk of art teaching in the elementary schools from the specialist to the classroom teacher has greatly complicated the problem, for many of these books are directed toward the teacher who is a rank beginner in the field and the more advanced reader does not find them challenging.

In spite of the hazards that wait for the writer of art education books there seems to be a current crop of people willing to give it a try. Knowing the problems facing these authors it is with a great deal of sympathy that this reviewer approaches these works, as well as with a curiosity as to their focus and approach.

It is unfortunate that two comprehensive books should be published within weeks of each other. They are similar to each other, and an enormous amount of work has gone into each of them. There

has been a need for these books for some time, but their simultaneous appearance and similarity may limit their individual sales. Since they are both excellent productions. I hope they will both find their place in art education libraries.

ART EDUCATION: ITS MEANS AND ENDS,
by Italo L. de Francesco. Harper and Brothers,
49 East 33rd Street, New York 16, New York.
1958. 650 pages. \$6.75.

It would be hard to discover anything relating to the theory and practice of art teaching that has been omitted from this book. Dr. de Francesco deals with gifted children and creative adults; he has words for supervisors, craftsmen, consultants, curriculum makers, and student teachers; he has included a number of typical "programs of promise" to show the art curricula of some of the more enterprising cities; he surveys various contemporary approaches to art theory. The remarkable thing about the wide scope of this book is that it is all so very well done.

All of this material has been done with great clarity, understanding and realism. With so many topics covered in this big (652 pages) volume it might be reasonable to expect areas which are covered superficially or briefly, but the entire book seems to have been given careful and intelligent consideration. The material has been well documented—the footnotes alone offer an excellent bibliography—but this is not a mere collection of well-chosen quotations, for the author has much to offer from his own experience.

This book should be a real boon to the art education teacher for it offers a complete survey of the field from a history of art in the schools through various theoretical approaches and their practical applications in the classroom. Particularly fine are the chapters on method: ways to stimulate and make use of various group processes, a survey of various types of experiences that can be utilized in the classroom, and ways to tackle that knotty problem of evaluation. Throughout the book the author manages to maintain a nice balance between an idealistic philosophy and some practical suggestions for the realization of these goals.

In essence the philosophy underlying this book is similar to the preceding one. As Dr. Edwin Ziegfeld states in his foreward it is basically that

"art education is not something which is apart from other interests and aspects of growth of young students, adolescents, and adults, but a vital part of all of them." There is also a strong emphasis on "democratic practices for instructional and supervisory practices in art education."

There is so much that is valuable in this book—even the questions at the end of the chapters that can be used with art education students are provocative and useful, and there are books listed for "further reading" that should also be very helpful. There are a number of excellent charts on such things as the growth and development of the child, evaluation scales for teachers, and many excellent photographs.

It would be impossible in a review of this length to give an adequate idea of the breadth of this book. As Dr. Ziegfeld says: "His manuscript is probably the most broadly conceived approach to the field which has been undertaken." The book promises to be a truly fine contribution to the field, one that will be widely used and highly valued. This volume is handsomely presented with a particularly attractive cover design. It is a fine production in every way, and is a result of that combination of experience and understanding which is rare indeed.

For those who are not familiar with the work of Dr. de Francesco through his many publications and numerous professional activities, he is the Art Director at the State Teachers College, Kutztown, Pennsylvania.

Proven Aids to Rich Achievement
in

ART EDUCATION

CRAYRITE CRAYONS
POSTER COLORS

Finger Paint—Modeling
Material—Water Colors

MILTON BRADLEY CO.
SPRINGFIELD, MASS.



BOOK REVIEWS, Continued

AN INTRODUCTION TO ART EDUCATION, by Ralph W. Wickiser. World Book Company, Yonkers-On-Hudson, New York. 342 pages, 227 photographs, 16 colored pages. 1958. \$6.25.

Dr. Wickiser, Chairman of the Art Education Division of the State University Teachers College at New Paltz, New York, has directed his book at three groups: "art teachers, students in art education courses, and classroom teachers in the public schools." This, I suppose, includes just about everyone in the field, except perhaps those studying art without expecting to teach it.

The author has elected to cover a wide field: it includes, for the art education teacher a "large frame of reference within which to establish art as a vital experience in all phases of education"; for the student in art education classes a "means of developing their philosophy of art"; and for the classroom teacher a "new awareness of how conducive art can be to other learnings and how effective a contribution art can make to individual and social development." He says this is not a "how-to-do-it handbook", but on the other hand "this does not mean the book attempts to separate theory from practice or overlooks daily problems of the classroom."

The comprehensive nature of the contents may be seen from the titles of the four main areas it explores: The Role of Art in Education and Theories Underlying This Role; Planning and Guiding Art Experiences; Guiding the Development of Art Experiences. This latter section deals with appropriate experiences for various grade levels.

This is a large order, and Dr. Wickiser apparently has the broad background of education, experience, and versatility necessary to tackle such a complex task. The result is an extremely competent job, intelligently done, well organized, and with a real feeling for the nature of the art experience.

The author has tried to emphasize throughout the book the necessity for making art a vital part of the whole fabric of school life, and, indeed, part of the fabric of life itself. He makes a strong attack upon stereotyped programs, "problem" type projects which are initiated solely by the teacher

BRILLIANT
Alphacolor
 The Brightest Name in Color
 Manufactured by **Weber Costello Co.**
 CHICAGO, HEIGHTS, ILL.

The Artist PUBLISHED MONTHLY
 SIXTY CENTS
 The Only Art Magazine Giving Instruction in All
 Branches of Art
 A Specimen Copy Will Be Sent FREE to Teachers Upon
 Request.
 Subscription Special Group Rates to
 \$6.00 Per Year Teachers and Students
THE ARTIST PUBLISHING COMPANY
 306 West 11th St., New York 14

CREATIVE ART EDUCATION WORKSHOPS
MARION QUIN DIX **GEORGE CONRAD**
 and CONSULTANTS
 June 30-July 19 and July 21-August 8
 Summer Session
 3 credits each
RUTGERS—THE STATE UNIVERSITY
 New Brunswick, New Jersey

For all interested in the art of weaving

Handweaver
 & Craftsman
 Published Quarterly
 Sample copy FREE to schools
 1 yr \$4 2 yrs \$7.50 3 yrs \$10 5 yrs \$15
Handweaver & Craftsman
 246 FIFTH AVE., NEW YORK 1 OREGON 9-2748

and which break down the art experience into over-intellectualized compartments, rigid programming, and "how-to-do-it" aids. He continually emphasizes the need for student participation in planning art experiences and for having students develop a feeling for the relationship of art to the everyday world around them.

Perhaps the best part of the book is the section called "Investigating the Nature of the Art Experience." It is here that Dr. Wickiser seems to be the most confident and it is here, in this hard-to-explain area, that he makes his greatest contribution to the field of art education. His fine feeling for the essence of the art experience is also apparent in the chapter called "Concepts of What Art Is or Should Be." His own background as a creative artist has given him the necessary insight into what he calls the creative impulse and the structure of art. The suggestions he offers for the development of creative ability in art are based on what he terms "felt needs" in the child, and not upon "hard and fast principles."

To this reviewer the biggest drawback of the book was evidently something the author and publisher had intended to be one of its biggest virtues. The book is lavishly illustrated with photographs which dot the pages. The text has been divided into a two-column layout, which is limiting to the eye movement without the distraction of the photographs. It is almost impossible to stay with some profound thought before the reader reaches the bottom of the page, hits an interesting picture, and loses the idea altogether before making it up to the top of the page again.

While the section on the high school area expresses some sound and desirable concepts it seems to have ignored some of the problems which have impeded the realization of a more effective high school program than is in existence in most schools today. While an ideal should always be kept in mind and certainly stated in such a book, novice art education students should surely be prepared for difficulties that may be met, lest disillusionment overwhelm them. One of our modern professional problems seems to be the anxieties teachers develop as a result of guilty feelings stemming from what they consider inadequate results in the face of enlarged professional responsibilities.

English Romanesque Lead Sculpture—(*Lead fonts of the twelfth century*). George Zarnecki, *Philosophical Library*, 1957, 15 East 40th Street, New York. \$4.75.

For anyone particularly interested in the Romanesque period this little volume might be of interest. Because these fonts were made of inferior material it appears that they have neglected, but it seems that they may offer a new era of study for those interested in making a complete study of this period. Illustrated with photographs.

Byzantine Sacred Art—Constantine Cavarnos. Vantage Press, 120 West 31st Street, New York, 1957. \$3.00.

The author has taken statements by a modern Greek iconographer and authority on Byzantine art as a basis for this study. The subject is presented with a profound conviction in the spiritual power of the Byzantine expression and with the feeling that in religious art is found the only true expression. Because these beliefs are so pronounced the book might be of value to anyone seeking something of the basic feeling of Byzantine art. Clearly written and easily understood. Illustrated with photographs.

MEET A *V.I.P. FOR YOUR SCHOOL ART PROGRAM!

*Very Important Person

He is your Prang-Man. Art people everywhere recognize him as their source for the world's best school art materials and one who is always willing to share his wealth of experiences and ideas with you for outstanding art programs. Be sure to always specify Prang!



THE AMERICAN CRAYON COMPANY
SANDUSKY, OHIO NEW YORK, NEW YORK

PENNA. ACADEMY OF FINE ARTS

MURAL
PAINTING

• ILLUSTRATION
• SCULPTURE

Day, Evening, Summer Sessions

Write: R. J. Entenmann, Curator

118 N. Broad, Phila. 2, Pa. • RI 6-1877

ROCKS, FOSSILS, AND STONE AGE MAN

Philosophical Library is the publisher of two very interesting new books which should be of interest to art teachers. They are planned as part of a series called "Nature and Art" with a theme which the publisher terms "the age-long interplay of nature and man."

The first of this series is called *The Living Rocks* (Philosophical Library, 15 East 40th St., New York, \$6.00) and is composed of a group of sixty-four large and stunning photographs of fossils, minerals, and rock crystals. The pictures have been done by Steven Celebonovic, with a preface by Andre Maurois, and a commentary by a "poet-scientist" named Geoffry Gregson.

The idea behind this series seems to be one which should be welcome, and the photographs are beautifully chosen and executed to carry out the theme. This volume should have meaning for artists, teachers, and scientists alike, or by anyone with enough sensitivity to feel the magic in these exquisite crystallized shapes and the frozen-in-time creatures whose shadows have been left in stone. Perhaps the gulf between the scientist and artist is not so great as we think.

The book should be of much value as a source for ideas in the art room, and for this purpose could be used at any level from the elementary school through the most advanced college course. Here are chunky crystals piled like molecules one upon the other, bulbous mushrooming shapes like modern sculptures, fragile spiraling sea shells, rococo sea urchins, and the hieroglyphic shapes of long-extinct flying reptiles. For either reference or inspiration they should have a useful place in the art library.

The second volume in this series is called *Old Stone Age* (Philosophical Library, \$10.00). The photographs and commentary have been done by the same people, and this volume is even more handsomely presented than the first: the photographs are very large, the book has been beautifully bound, and the text is big and clear.

Across these pages march a series of those startling results of man's dawning consciousness: first, the crude tools, then the little "Venuses"—the bulging female fertility figures—and finally those incredibly vital animal drawings and carvings—so beautiful the commentator says "because early man

loves and admires what he is drawing" and because of the intensity of this interest "he is the animal he draws."

The same tantalizing question inevitably arises—did early man's primary impulse in making these things arise from needs as creative being, from a desire to control the environment through supernatural means, or was this simply a hungry hunter doing some wishful thinking? What were his intents in making these drawings which seemingly had no utilitarian value? "To make something by 'art' is to be conscious . . ." the authors remind us, and we wonder when this first consciousness manifested itself.

We need not be distracted too greatly by this "which came first" question, however, to find real satisfaction in these photographs. Whether Henry Moore or his Stone Age predecessors made the round little figures or the graceful bisons makes little difference in our enjoyment of them, for they are certainly a great deal more than archaeological curiosities.

The commentary is an intelligent synthesis of scientific background blended with aesthetic theory and a real feeling for the artistic inheritance we have received from these cave-man ancestors. The photographs are skillfully done, admirably chosen to carry out the idea of the series, and the pages are uncluttered by any titles or explanations.

The photographer (and author) expresses the feeling conveyed by these pictures perfectly when he says in his introduction: "But the most wonderful thing is that all these forms recall an echo at the bottom of our soul as if we ourselves had undergone all the movements of nature. These forms are in their expression a sort of archetypes buried in our souls. And when all that movement becomes really conscious and is created again in the human soul, we can then feel again the rhythm and the measure of growing."

Rhode Island School of Design

I
S
D

announces

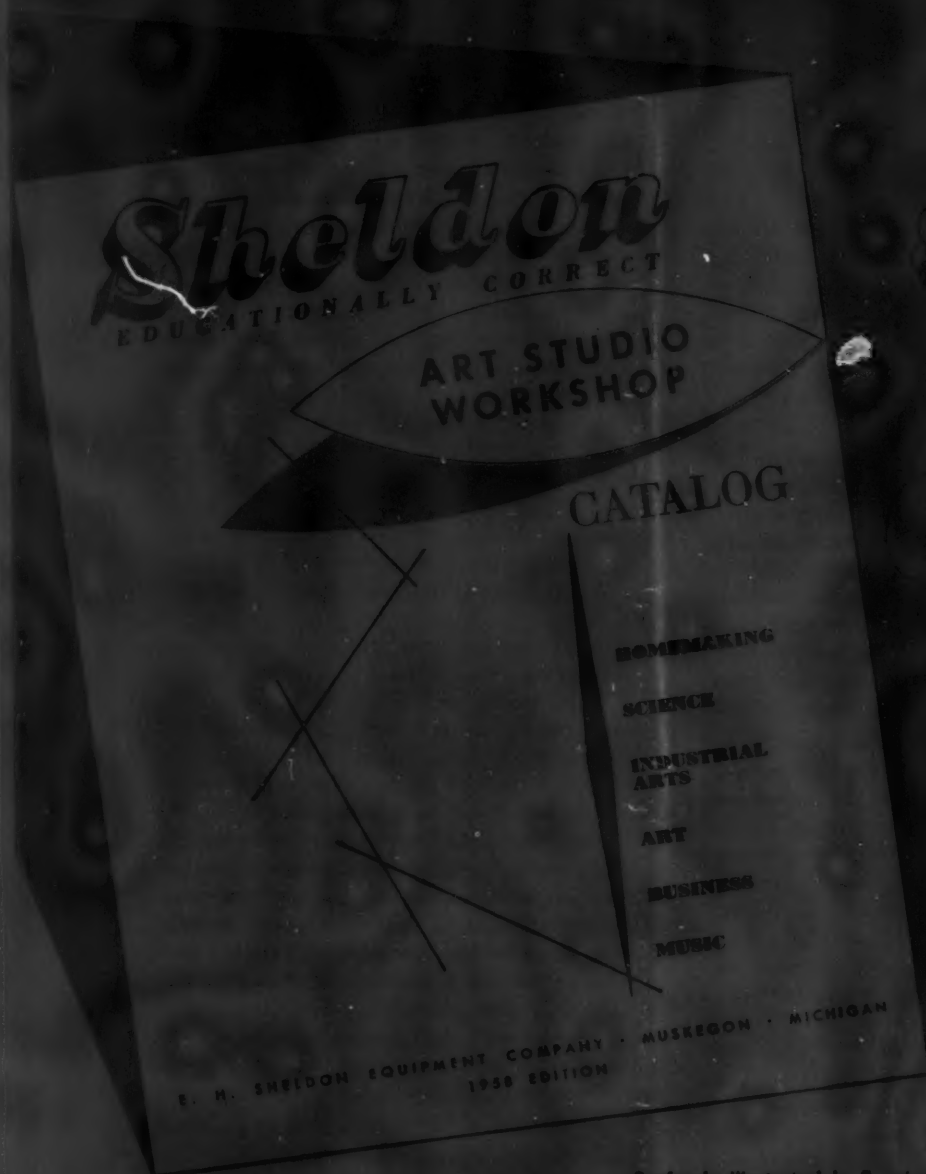
a Graduate Program in ART EDUCATION

Leads to the M.S. degree. Integrates study and research in basic art education and professional design problems. Bachelor's degree, year in residence required. Apply by June 1. For details about this or the 13 bachelor degree programs, write to Admissions Office

9 College St., Providence 3, R. I.

Member, N.E. Assn. of Colleges and Secondary Schools

NEW 56-Page Planning Book



ART EDUCATOR FACILITIES
PLANNING MANUAL, AVAIL-
ABLE WITHOUT CHARGE TO
ART-CRAFTS DEPARTMENT
PLANNING AUTHORITIES.

Profusely illustrated in 3 colors, containing valuable information on planning an educationally correct Art Studio Workshop. This is more than a furniture catalog; it is a reference guide for equipment planning, prepared by art educators cooperating with Sheldon. To obtain your copy, ask your Sheldon representative or write the Muskegon office.

E. H.



EQUIPMENT
COMPANY

MUSKEGON, MICHIGAN

WSI
Apple
Note
Task
New
New
Unit

rents